

2003 • Press

Golan Levin

Select books, critical reviews, published interviews, and press clippings.

- 002 Fiell, Charlotte and Fiell, Peter. *Graphic Design for the 21st Century: 100 of the World's Best Graphic Designers*. Taschen Books, 1/2003. ISBN: 3822816051.
- 006 Austin, Jane. *Graphic Originals*. Rotovision, 2/2003. ISBN: 978-2880467067.
- 012 Hoffman, Leslie. "Art Review: When visitors play, this exhibit comes to life." *Pittsburgh Post-Gazette*, 12/11/2003.
- 014 Winn, Alice. "Touch Me: Patrons must be more than observers in Wood Street projects." *Pittsburgh Pulp*, 12/25/2003.
- 015 Bard, Elizabeth. "ART; Digital Art's Year-Round Summer Camp". *The New York Times*, 11/9/2003.
- 017 Lim, Eunhye. "Interview: Golan Levin". *Digitall*, 1/2003.
- 019 Cates, Jon. "Discourse Enabled: Golan Levin". *CriticalArtWare.net*, 10/2003.
- 021 Gerlach, Julia. "Handlungsspielräume. Der aktive Hörer in Klangkunst und Internet." *Neue Zeitschrift für Musik*, 1/2003.
- 023 Behrendt, Frauke. "Mobile Art auf der Ars Electronica." *Glizz.net*, 10/2003.
- 026 Shachtman, Noah. "Digging Down Deep for Graffiti." *WIRED News*, 12/2003.
- 028 Walbaum, John T. *The Know-It-All's Guide to Life*. Career Press, 3/2003. ISBN: 978-1564146731
- 029 "Harpers' Index", *Harpers Magazine*, 5/2003.

Golan Levin

“What is the depth and character of the feedback loop established between the system and its user?”

Fiell, Charlotte and Fiell, Peter. *Graphic Design for the 21st Century: 100 of the World's Best Graphic Designers*. Taschen Books, 1/2003 (continued).

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Golan Levin



Project
Dynamic Abstraction

Title
Floccular Portrait
(Paul Yarin)

Client
Self-published

Year
1999

“In one dystopia, we project ourselves into the art supply store of the near future. The wind howls through the room, whose shelves are empty but for three small cartons: Flash, Photoshop, Illustrator. For today's digital designers – many of whom have eagerly adopted the narrow horizons dictated by this small handful of commercial products – this vision is, I claim, already a reality. And the unquestioned hegemony of these tools has launched an unprecedented proliferation of homogeneous and disposable electronic designs. To state that computers can offer an unimaginably greater world of possible forms than these products is not techno-optimism; as computers are provably capable of simulating any other machine, it is mathematical fact. My own work is simply one person's attempt to reclaim computation as a 'personal medium' of expression. In my design practice, I focus the radical plasticity of the computational medium on an examination of non-verbal communications protocols.”

» In einer Dystopie projizieren wir uns selbst in den Künstlerbedarfsladen der nahen Zukunft. Der Wind heult durch diesen Raum, dessen Regale bis auf drei kleine Kartons mit Flash, Photoshop und Illustrator leer sind. Ich behaupte einfach mal, dass diese Vision für die heutigen Computerdesigner – von denen viele voller Eifer die von dieser Handvoll handelsüblicher Produkte vorgeschriebenen engen Horizonte akzeptiert haben – bereits Realität ist. Die unangefochtene Hegemonie dieser Arbeitsmittel hat zur beispiellosen Vermehrung homogener elektronischer Wegwerfdesigns geführt. Zu sagen, Computer könnten eine unvorstellbar größere Menge möglicher Formen erzeugen als diese Programme, ist kein Techno-Optimismus, sondern – da Computer erwiesenermaßen in der Lage sind, jede andere Maschine zu simulieren – eine mathematische Tatsache. Meine eigene Arbeit ist einfach der Versuch eines Einzelnen, den Rechner als »persönliches Ausdrucksmittel« zurückzugewinnen. Ich wende die extreme Plastizität des Computermediums auf die Untersuchung non-verbaler Kommunikationsprotokolle an.«

« Imaginons une contre-utopie où nous nous promenons dans un magasin de fournitures d'art du futur. Le vent hurle à travers la salle dont les rayonnages ne contiennent que trois petites boîtes: Flash, Photoshop et Illustrator. Pour les infographistes d'aujourd'hui, dont beaucoup ont adopté avec enthousiasme les horizons étroits dictés par cette poignée de produits, j'affirme que cette vision est déjà une réalité. L'hégémonie incontestée de ces outils a déclenché une prolifération sans précédent de graphismes électroniques uniformes et jetables. Dire que les ordinateurs peuvent offrir un univers de formes possibles infiniment plus vaste que ces produits relève du techno-optimisme. Les ordinateurs étant capables de stimuler n'importe quelle autre machine, c'est un fait mathématique. Mon propre travail consiste simplement à tenter de renouer avec la computation comme «moyen personnel» d'expression. Dans la pratique, je concentre la plasticité radicale de l'ordinateur sur un examen des protocoles de communications non verbaux.»

Golan Levin

78 S. Elliot Place
Brooklyn
NY 11217
USA

T +1 646 418 7294

E golan@flong.com

www.flong.com

Biography

1972 Born in New York City
1994 BS Art and Design, MIT, Cambridge
2000 MS Media Arts and Sciences, MIT, Cambridge, Massachusetts

Professional experience

1990–1994 Undergraduate Research Assistant, MIT Media Laboratory, Cambridge, Massachusetts
1993–1994 Interface Design Consultant, Boston Digital Corporation, Woburn
1994–1998 Research Scientist and Interaction Designer, Interval Research Corporation, Palo Alto, California
1998–2000 Research assistant, MIT Media Laboratory, Cambridge, Massachusetts
2000–2002 Computational Designer, Design Machine NYC, New York

Recent exhibitions

2001 "Young Guns 3", Art Directors' Club Gallery, New York; "Ars Electronica Museum of the Future", Linz, Austria; Tirana Biennale, Tirana, Albania; "Animations", P.S.1 Contemporary Art Center, New York; "The Interact '01 Biennale", Softopia Center, Ogaki, Japan
2002 "Golan Levin/Casey Reas", Bitforms Gallery, New York; "Cibervisión 02", Centre Conde Duque, Madrid; Inaugural Exhibition, Austin Museum of Digital Art, Austin, Texas; "Impressionism Interactive", Fondation Beyeler, Basle, Switzerland; Daejon Municipal Museum of Art, Daejon, Korea

Recent awards

2000 Honorary Mention, Tokyo Type Directors Club Awards, Tokyo; Winner, ASCI Digital 2000 Competition, New York; Bronze Medallist, I.D. magazine Interaction Design Awards, New York; Winner, Communication Arts Interactive Design Annual, Palo Alto, California; Best of Interactive Category, BitByBitDigital juried exhibition, Denver, Colorado; Award of Distinction (2nd prize), Prix Ars Electronica 2000, Linz, Austria
2001 Honourable Mention, Interactive Art Prize, Berlin Transmediale '01, Berlin; Artist's Grant, The Greenwall Foundation, New York; Artist's Grant, The Daniel Langlois Foundation, Montreal; Artist's Grant, The Greenwall Foundation, New York
2002 Artist's Grant, New York State Council on the Arts, New York

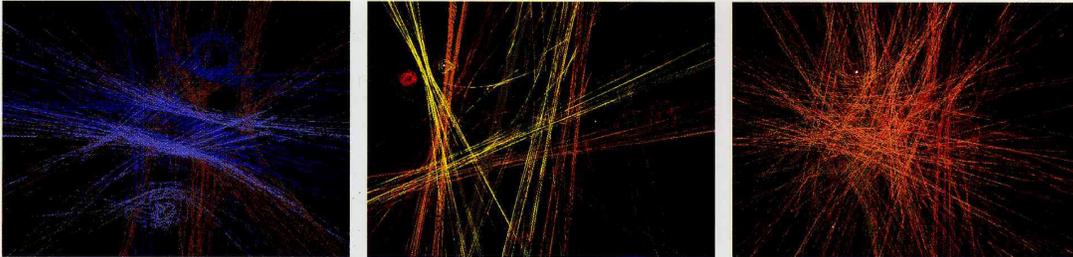
Clients

Art+Com
Full Frontal Media
Public Broadcasting Service
StudioAKA
Swiss National Exposition
Turbulence

Fiell, Charlotte and Fiell, Peter. *Graphic Design for the 21st Century: 100 of the World's Best Graphic Designers*. Taschen Books, 1/2003 (continued).

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Golan Levin



Project
Dynamic Abstraction

Title
Directrix

Client
Self-published

Year
1998

Matériel protégé par le droit d'auteur

GRAPHIC ORIGINALS

DESIGNERS WHO WORK BEYOND THE BRIEF

JANE AUSTIN

Matériel protégé par le droit d'auteur

RotoVision

1

Young designers 012

NB:Studio	016
James Goggjn	022
Bark	028
Language	032
Sara Fanelli	038
Golan Levin	044
HunterGatherer	050
› Niall Sweeney	056



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Established designers 064

Fuel	068
Jonathan Barnbrook	072
Jake Tilson	078
Stefan Sagmeister	086
Russell Warren-Fisher	092
Thomas Manss	098
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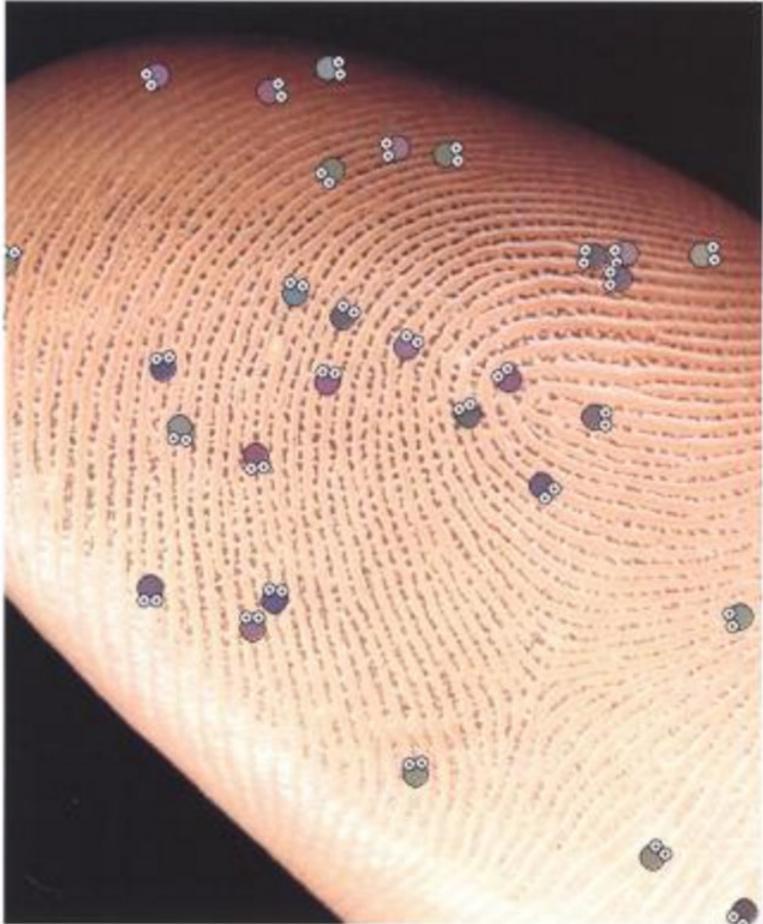
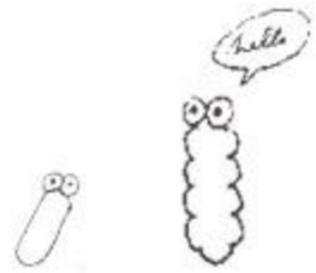
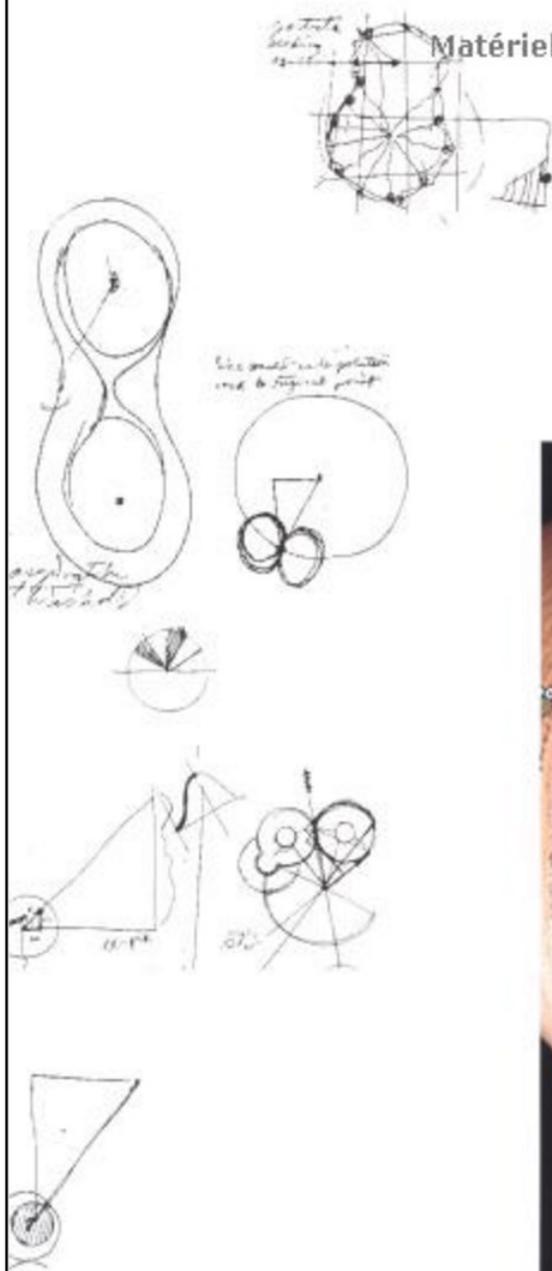
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› Real-time projects

Matériel protégé par le droit d'auteur

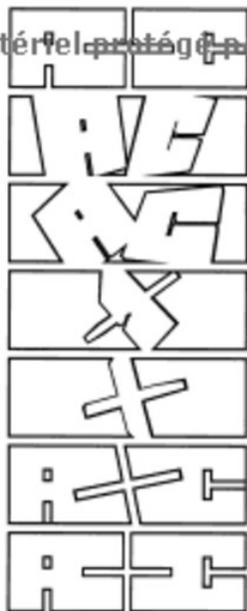


FINGERBAHN, 1998
LEVIN'S EXTENSIVE PERSONAL WORK INCLUDES THE FINGERBAHN. "THIS IS A VISUALISATION OF ALL THE BUGGIES WHO SPEND THEIR LIVES ON OUR HIDES." SALES LEVIN: "THE USER CAN GIVE EACH OF THE BUGGIES A UNIQUE

STARTING POSITION; IMMEDIATELY THEY'LL BEGIN TO MOVE ALONG THE GROOVES OF MY FINGERPRINTS. TO MAKE THE TERRAIN MORE COMPLEX, I PLACED BLOOD FROM EACH FINGERPRINT IN THE BUGGIES. THEY COMBATE DARK AND FORTH ALONG THIS."

Matériel protégé par le droit d'auteur

Matériel protégé par le droit d'auteur



ART+COM, 2001

THESE ARE SCREENSHOTS OF AN INTERACTIVE LOGOTYPE DEVELOPED FOR ART+COM IN BERLIN. THE PROJECT APPLIES 3D TRANSFORMS TO A REVERSAL OF POSITIVE AND NEGATIVE SPACES IN ORDER TO CONVEY THE IDEA OF A COMPANY AT THE INTERSECTION OF DESIGN, COMMUNICATIONS AND COMMERCE. THE LOGOTYPE CAN BE VIEWED ON THE COMPANY'S HOME PAGE AT WWW.ARTCOM.DE

letters connect in the right position, they form a shape in the centre of the space. "Consequently the letters form their own negative space," he adds. "This happens under user control when he or she clicks on the letters. The project applies 3D transformations to a reversal of positive and negative spaces in order to convey the idea of a company at the intersection of design, communications and commerce."

Interestingly, Levin avoids explaining the way he works to clients by concentrating on those who are design literate. "I hope you don't mind if I sound a bit elitist," he says. "But I get enough work from clients who have design knowledge, and I prefer not to have to explain what I do to non-design literate ones. I'm not smug or self-satisfied with my work and I barely make a living doing what I do. It's just that this is the only way that I know how to work, and it's the only way that I find interesting and worthwhile. There is enough commercial work filling up the void. If you want to be an artist you can play God in your own little world, but I do feel like an author."

4/21/99

As a physical instrument

stable parameters of a given particle:

- 1) distance from its own original source
- 2) magnitude of current flow vector (velocity)
- 3) absolute left-right position (stream...)
- 4) brightness of pixel underneath

5) deflected from original "pivot" axis (but the orientation would be if there were no other concern)

6) in-graininess - difference in oscillation
 whether particles rotate and the gradient of the angle, understate

1) absolute orientation of pitch



2) distance from cursor



(circular) pitch - magnitude of current bearing

volume - magnitude of current bearing; brightness of substrate?

twinkle (transmission) - deflected from original bearing? in-graininess!

disorder



by mapping absolute orientation to circular pitch:

- 1) concentric movement away from a point sounds like gun noise (all frequencies)
- 2) gathered movement away from a point sounds like a guitar note
- 3) rotational movement around a vertex sounds like trumpet notes.

FLOO: SCREENGRABS AND SKETCHES, 1999-2001

THIS IS AN INTERACTIVE AUDIOVISUAL ENVIRONMENT CONSTRUCTED AROUND A NAVIER-STOKES SIMULATION OF FLUID FLOW, AND IS ANOTHER EXAMPLE OF LEVIN'S PERSONAL WORK. USERS CREATE SYNTHETIC SOUND AND IMAGE BY DEPOSITING A SERIES OF FLUID SOURCES ACROSS THE TERRAIN OF THE SCREEN, AND THEN STEERING A LARGE QUANTITY OF PARTICLES THROUGH THE FLOW FIELD ESTABLISHED BY THESE SINGULARITIES. AN IMAGE IS GRADUALLY BUILT UP FROM THE LUMINESCENT TRAILS LEFT BY THE PARTICLES. THE SHAPES OF THESE TRAILS ARE DEFINED BY RESISTING THE FLOW ORIGINATING FROM THE USER'S CURSOR AND THE FLUID SINGULARITIES, AS THE PARTICLES TREAD AGAIN AND AGAIN

OVER A GIVEN LOCATION, THAT SPOT BECOMES BRIGHTER AND BRIGHTER. FLOO IS SONIFIED BY A CUSTOM SOFTWARE GRANULAR SYNTHESIZER WHOSE SOUND-PARTICLES MOVE IN A CIRCULAR PITCH SPACE. (A SMALL VERSION OF FLOO IS AVAILABLE ONLINE AT: [HTTP://AOC.MEDIA.MIT.EDU/PEOPLE/GOLAN/FLOO/](http://AOC.MEDIA.MIT.EDU/PEOPLE/GOLAN/FLOO/))

THE SKETCHES ILLUSTRATE THE INNER WORKINGS OF THE FLOO SYSTEM. THE UPPER DRAWING ILLUSTRATES THE DIFFERENTIAL EQUATIONS THAT GOVERN THE SYSTEM'S SIMULATION OF FLUID FLOW; THE LOWER DRAWING IS AN EXPLANATION OF HOW THE SYSTEM WAS LATER USED TO GENERATE SOUND.

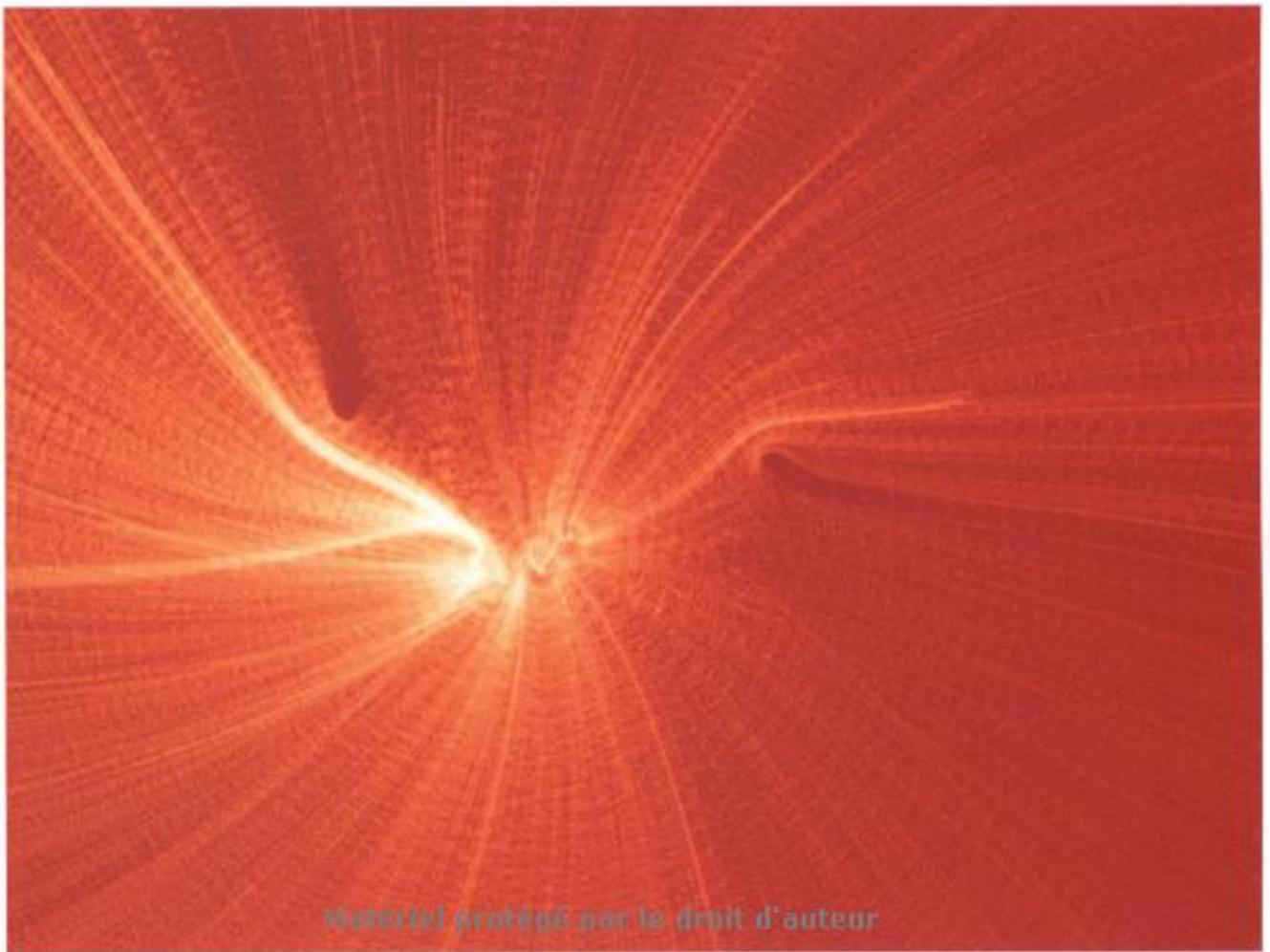
Matériel protégé par le droit d'auteur

$$f(y, \dot{y}) \rightarrow f - \dot{y} \frac{df}{d\dot{y}} = C$$



$$f(\dot{y}, x) \rightarrow \frac{df}{d\dot{y}} = C$$

$$f(x, y) \rightarrow \frac{df}{dy} = 0, f = C$$



Arts & Entertainment

Art Review: When visitors play, this exhibit comes to life

Thursday, December 11, 2003

By Leslie Hoffman

A pen, a hammock, a swirling mass of who-knows-what, a couch. Each of these items acts as an invitation to participate in the interactive artworks in "Replay," Wood Street Galleries' current exhibition.

"Replay" consists of works by internationally acclaimed artists Masaki Fujihata, Fabian Winkler, Golan Levin and the London-based group Blast Theory. A component of an installation by Rafael Lozano-Hemmer is also represented. In each case, the art relies on audience participation. If the audience doesn't interact with the pieces, it won't reap the artworks' benefits, which, in some cases, are rewarding and in others less so.

"Replay" runs through Dec. 31. Wood Street Galleries, at 601 Wood St. above the "T," is open 11 a.m. to 6 p.m. Tuesdays and Wednesdays and 11 a.m. to 7 p.m. Thursdays through Saturdays. For information, call 412-471-5605.

Fujihata's piece, "Beyond Pages," resides in a square "house" built for the occasion. Inside sits a table, which faces a window and a video projection of a door. On the table, a light pen rests near the image of a book. Each touch of the pen to the book flips its pages, which in turn reveals such items as an apple, Japanese kanji letters, a glass of water or a door. When the pen touches the item, an animation occurs: A bite gets taken out of the apple or a small child suddenly opens and closes the door.

This interactive book seems especially fitting for times when our "desktop" no longer refers to the physical surface where we place our iBook, which isn't a book at all. In this case, a reader interacts with the book so that she is also a writer in a way; when she turns the page to the Japanese kanji characters the pen mobilizes a stream of characters that stop only when the reader removes the pen from the surface. Colorful and accessible, "Beyond Pages" is a delight that also provides relevant parallels to the way we utilize information today and the way we will implement it in the future.

"Floccus," Levin's work, occupies a dark room. Using a pen and a special pad, viewers can control the movement of a swirling white hairball -- "floccus" is Latin for hairball -- on a blue background. Different areas of the screen produce different sounds. Again, if "Beyond Pages" acts as a futuristic desktop, then Levin's "Floccus" is a futuristic doodle, like a supersonic Etch-A-Sketch. But despite the soothing appeal of "Floccus," it's not much more challenging than a doodle and doesn't ask any more of its audience.

Likewise, "Dielectric," by visiting Carnegie Mellon University assistant professor Winkler, is visually striking and technologically interesting, but feels slightly flat. Inspired by the buzzing sounds that power lines produce, the artwork consists of the crossarms of two sparking power lines that branch into the shape of a hammock. The wires in the hammock are insulated so that gallery patrons can actually lie down in it. A gallery release defines dielectric as "a substance that is a poor conductor of electricity, but an efficient supporter of electrostatic fields." The power lines stop buzzing when the person rests within the hammock's embrace.

"Dielectric" viewers cannot avoid interaction with the physical artwork - if you walk near it, it sparks -- but it involves no mental facility, just their presence, and for all of the complexity of the sculpture, the actual payoff is somewhat simple. When the patron is actually suspended in the hammock, the sparks stop, literally and figuratively.

While all of the artists represented in this exhibition maintain high international profiles and it's beneficial to see them featured in "Replay," perhaps the most notable part of the show is the American premiere of the London-based group Blast Theory. Somewhere between a theater group and an art collective, Blast Theory stages events that emphasize contrasts between society's digital and technological capabilities and society's real-life efforts, such as games that incorporate both real-life and online players.

Wood Street Galleries presents documentation of some of the games Blast Theory has concocted, which, though informative, grows slightly tiresome. Visitors to the gallery can view video footage from the games or they can view the group's Web site, www.blasttheory.co.uk. The group's video work, "TRUCOLD," is also on display, and features urban landscapes shot at night that raise questions concerning isolation and reality.

"Replay" also features a work by an artist familiar to the gallery, Rafael Lozano-Hemmer. He last presented work at Wood Street in March, a documentation of his lightscapes over Mexico City. From Nov. 1 to Nov. 24, visitors to the gallery could participate in his current piece, "Amodal Suspension: relational architecture 8," by sending messages online that were translated into lights that flashed over the city of Yamaguchi, Japan.

In the near future, an installation like "Amodal Suspension" would be a great piece of art to base in Pittsburgh; not only does it celebrate the union of technology and art, two aspects the region is trying to promote, but it also creates beautiful lightscapes.

Though not all of the pieces in this exhibition have a "pop" to them, they introduce internationally recognized artists in a truly informative fashion. The artwork not only attempts to explain humans' growing, complex relationship with technology, but it also attempts to challenge it through new technological developments themselves.

Leslie Hoffman is a freelance art critic for the Post-Gazette.

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Touch Me

Patrons must be more than observers in Wood Street projects

REPLAY: INTERACTIVE ART

Wood Street Galleries, Downtown
 Through January 3
 412.471.5605

By Alice Winn

Art, from classical to contemporary, has consistently been interactive. Spectators move their eyes to take in composition in painting and cinema. They need to shift their whole bodies to experience sculpture and architecture. A viewer has always been required to fill in missing information, from blank spots in visual narration to absent parts of objects in modernist works. Today's technology-based pieces require further physical and mental interaction between a user and an artwork. A gallery visitor is no longer limited to mere observation, and may choose instead to be an active participant in aesthetic and conceptual environments. At Wood Street Galleries, four artists and one art collective have consciously planned projects in which the audience is an integral part of pieces and even plays an important role in their development.

The London-based collective Blast Theory understands that new generations who grew up with games and interactivity expect novel approaches to interaction from artworks. Questions of power, identity, the body and the environment are raised at interactive interfaces within responsive installations.

As the group's creative projects using technology got more elaborate, the need to work with others became strong. Sometimes a remote collaboration between strangers is set up simultaneously in real locations and virtual places, connecting people in the street with identities in cyberspace. Blast Theory has invented ways of allowing those who participate in their projects to communicate with each other, while creating communal spaces on the Web. In the galleries, an enigmatic video piece set in lonesome urban nightscapes runs alongside scenes and interactive archives from the group's recent wireless city projects. The latter works present intriguing games of chance that happened simultaneously on London streets and online.

The galleries feature an access pod to Rafael Lozano-Hemmer's *Amodal Suspension* from which users had been able to send short text messages over the Internet during the course of November. Words from the worldwide e-mails had been shot onto the side of a giant building while their signals were converted into patterns of flashing searchlights in the sky over the Japanese city of Yamaguchi. These displays of signs and messages seem to represent communication media's power to destroy personal and cultural barriers, perimeters that were literally seen disappearing into the vast screen of night.

Masaki Fujihata presents the concept of a book and a reader and their combined abilities to make things happen. By letting viewers interact with literature to alter the content, Fujihata lets his piece's processes evoke the workings of the mind. Upon entering Fujihata's installation *Beyond Pages 1995/97*, a softly illuminated room, one sits down at a table to encounter a video-projected primer. A light pen allows illusionary pages to be turned and their illustrations of common objects animated, accompanied by acoustic signals. Japanese words may even be choreographed into movement, drawing printed text into the realm of performance and giving it the immediacy of speech. The installation demonstrates that when an interface presents a world of action rather than a language of description, manipulating a representation can have the same effects and feel as manipulating the thing being represented.

Golan Levins turns visitors into instant abstract expressionists and avant-garde musicians through his reactive drawing system that allows for organic interpretations of form, motion and interactivity. In *Floccus 1999/2001* a set of software tools lets users generate shapes and sounds simultaneously. People may place a group of points on the screen, which sweep into dynamic lines that convey a vivid sense of physicality. Ductile filaments drawn by the user swirl around a shifting imaginary drain centered at the user's cursor. Torn by conflicting desires to preserve their length yet also move towards or away from the user's cursor, the filaments find a balance by impersonating audibly protesting gnarly hairballs. These startling beasts are tamed to ghostly white tangles that screech and moan within a deep blue void.

This piece, along with the others in the galleries, sets creativity in motion within the framework of indeterminacy, building new forms and new discoveries. The viewer is seduced into becoming complicit in the show's intent, interactively adding to the proposition and force that each artwork carries. The show lets users conduct experiments to test, verify and expand their understanding, thereby experiencing the essence of experimental science and art simultaneously.

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 Pulp, 18 Terminal Way, Pittsburgh, PA 15219
 Phone: 412.481.PULP | Fax: 412.481.6281 | www.pittsburghpulp.com

ARTS | ART

ART; Digital Art's Year-Round Summer Camp

By ELIZABETH BARD NOV. 9, 2003

WALK into the Eyebeam gallery any given day and you might think nothing much is going on. The raw brick space, a former parking garage on West 21st Street, is cavernous without the Chelsea chic, more workplace than showplace. The folding table by the door is manned by a few well-dressed graduate students with laptops and cellphones. The atmosphere is low-key almost to the vanishing point.

Low-key is certainly not how Eyebeam began. In the fall of 2000, this small nonprofit organization for media arts introduced an ambitious architectural competition to create a Museum of Art and Technology. The winning design, a taffylike fold by the New York architects Diller & Scofidio, was going to put digital art on the map and create a landmark in the heart of Chelsea. But a fixed and enduring landmark is exactly what Eyebeam didn't want to be.

"One of the things I'm anxious to create is an organization that can move at the speed of culture," said John S. Johnson, the founder and executive director of Eyebeam. To do this, he and his team have turned old-school museum models upside down. The result is a hybrid somewhere between lab, think tank and summer camp.

For Eyebeam, part of moving forward has been slowing down. They recently sent Diller & Scofidio back to the drawing board. "It became clear to me after the competition," Mr. Johnson said, "that we were buying into becoming the 'museum of the 21st century,' which was exactly the opposite of what artists needed -- and what culture needed." Rather than rush to create an empty symbol, the goal is to build, literally, around the organization's mission to make a home for artists, for the artistic process. A new design, less flashy but equally tech-friendly, is to be introduced next year, and construction should begin in 2007.

Right now daily activity at Eyebeam revolves around the artist-in-residence program. Next year, eight artists will be given small stipends and keys to the building for five months. Inside is a Candyland for computer geeks -- all the latest technology and the production assistants to help them use it. The premise is simple: give emerging talent unlimited access to otherwise prohibitively expensive technology -- and let the games begin.

Mr. Johnson knows this model works; he has used it before. In 1996, Mr. Johnson, an independent filmmaker and heir to the Johnson & Johnson pharmaceutical fortune, founded the Filmmaker's Collaborative, which provides postproduction and other services to independent filmmakers. Putting artists together with new technologies runs in the family: in 1974, Mr. Johnson's father, the sculptor J. Seward Johnson Jr., founded the Johnson Atelier, a fine-art foundry in Mercerville, N.J., where sculptors continue to have access to materials and technical assistance. "I grew up running around my dad's atelier," Mr. Johnson said. "I had a real affinity for the electric atmosphere that comes out of passion and a causal environment. So many people respond to that atmosphere of informed freedom."

This is not just utopian fun and games. Eyebeam has quietly become a clearinghouse for major exhibitions and prizes worldwide. Golan Levin and Cory Arcangel, two recent residents who have worked with sound-activated graphics and retro video games, have been selected for the 2004 Whitney Biennial. Carlos J. Gómez de Llerena and Yury Gitman's wireless road race "Node Runner" recently picked up a Golden Nica, the highest honor at the annual Prix Ars Electronica in Austria.

Contemporary-art museums like to think of themselves as cultural fortune tellers, predicting the next "big thing." Meanwhile Eyebeam is busy getting its hands dirty supporting the trial-and-error process involved in cultural shifts. Eyebeam's staff admits that most of its projects do not yet have the same artistic maturity as work done in older mediums. "Some people use this fact to disparage new-media art," said Jonah Peretti, Eyebeam's director of research and development, "but I think this is exactly what makes it exciting. You need to be daring to be a new-media artist. You need to experiment with tools you don't fully understand. And even though most of the experiments fail, the field as a whole is advancing and changing faster than any other kind of art production."

Like the institution itself, the art coming out of Eyebeam is hybrid, sometimes raw and more about process than product. Through Dec. 13, Eyebeam is presenting "Beta Launch '03," an exhibition showcasing work by this year's residents. But what's in the gallery is hardly the whole story. Projects often leave the space -- or even the state -- to make their point. Mr. Gitman's "Magicbike" is a mobile Wi-Fi hot spot attached to a mountain bike. The unit gives free Internet access wherever it is parked, allowing impromptu connections for cultural events, emergency access or underserved communities.

In "1.1 Acre Flat Screen," Franziska Lamprecht and Hajoe Moderegger (who call themselves eteam) bought a 1.1-acre plot of land in Utah in an eBay real estate auction. They spent a year creating virtual schemes for commerce and leisure on the land, which can be seen at www.meineigenheim.org/lot/improve/, and even started a real artist-in-residence program of their own. On Thursday at 8 p.m., they will auction the land again, this time live at Eyebeam, to see if the plot has gained value -- as land or as art.

The experience at Eyebeam is not always about looking at radically new forms of art. When you first walk into "Beta Launch" you are immediately drawn to a triptych of screens showing clips of war films: "Platoon," "The Deer Hunter," "The Longest Day." The artist, Reynold Reynolds, juxtaposes similar images from various films: the beaches of Normandy, the damaged Vietnam vet, the shooting, the stalking, the waiting. The format is hardly new -- the triptych is a staple of art history from altarpieces to video art. What is new is the speed and fluidity with which the images are gathered, edited and integrated -- an impossible task without digital tools.

"What does this tell us about the state of our culture?" asked Eyebeam's curatorial chair, Benjamin Weil, who also serves as a media curator at the San Francisco Museum of Modern Art. "You have learned to read three screens at once -- five years ago this was certainly not a given. The most significant development here is not the art, but the fact that we have learned to look at it."

Despite star architects, hot artists and old money, Mr. Johnson seems determined to keep Eyebeam slightly out of bounds. "If we are doing our job right we will always be viewed with skepticism by the contemporary art world," he said. "We want to challenge the idea of who an artist is and what an artist does."

And what happens when digital art is fully accepted? Mr. Johnson smiled. "We will probably move on to something else."

FLONG.

Printed from www.flong.com/texts/interviews/interview_digital/
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Interview by Keunhye Lim for *Digital* (Seoul)

Golan Levin, December 2002.

What does 'flong', the name of your homepage, mean?

Well, you're right if you noticed that "flong" is not an English word! Nor is it a word in any language that I'm aware of. But from a phonetic point of view, it *could* be an English word — that is, it subscribes to all of the rules by which one might construct an English word — unlike, say, a jumble of letters like "sqslkjhgju". Some of the main themes of my work are my interests in the formal properties of communications systems, such as speech and languages, and in the possibility of abstracting communications to the point that we are able to perceive and question these governing formal rules. Like grammars and syntax and so forth. So the name "flong" follows the phonetic rules of English word construction, without meaning anything in particular, and in this way is a small token of my interests and artwork.

To what degree do you consider yourself a 'multimedia man'? Are you always equipped with cutting-edge gadgets?

The term "multimedia" is now a bit tainted here in America. Even though it used to mean "involving multiple different media", the meaning of the word changed with its overuse in the 1990's. Nowadays it's almost synonymous with a very specific combination of technologies like CD-ROMs and websites, and a lot of people — especially those who lost money in the overhyped CD-ROM and Internet economies! — want nothing to do with "multimedia" anymore. Nevertheless — understanding your question in the classic sense of the word — I do admit that my work does take a variety of different forms. If anything, the fact that my work spans media like performance, print, and installations has caused me some confusion in terms of my self-concept as an artist. I've become more comfortable with this in the last year or so — I guess I'll let the critics figure me out after I'm dead. In the meantime, I prefer to focus on broader themes, like abstract communication, and I'll simply use whatever medium is appropriate for expressing a given idea.

I'm hardly equipped with the latest gadgets at all... I'm pretty poor. I don't own any video equipment at all, for example, and this is becoming a really big problem. On the positive side, my main development PC is almost three years old, and it's only 700 Mhz. This means that whenever I do an exhibit at some museum, and they show my work on the latest brand new computer, my software runs wonderfully fast. That's a rare pleasure. If it were the other way around — if my own PC were too new — then I'm afraid that I would always be complaining about my exhibits.

You define yourself as an artist, composer, designer and engineer. But, in terms that your representative works are thought-provoking and exploring various aspects of human civilization - communication tools and methods like alphabet system and mobile phones, I believe you are basically an artist. If you agree, tell me what is your motivation for artistic projects?

I appreciate that you contextualize my work in terms of its social relevance! But in general the topic of nailing down the precise category for my occupation is just too confusing, even for myself. Of course, I think it's essential to make work which is somehow socially or personally relevant. But for better or worse, I mostly earn my living by doing what I would call "art for hire", or design. I have a lot of friends and acquaintances who argue about the difference between art and design; some of them see the difference as chiefly dealing with differing conventions and histories of visual languages, while others think the difference has to do with the question of who is the client — is the work done for yourself or someone else. For my own part, I believe many things that I make require me to wear both hats at one point or another. Most of the time, I'm writing software, so I probably look a lot like an engineer. I also teach and write, and perform — can't I also be an engineer, teacher, writer and performer? Still, one of my friends once said that you shouldn't call yourself an artist — that this word should be reserved as a compliment that could only be paid to you by someone else. So for this I thank you.

As for the question about my motivation for artistic projects... my answer might seem strange, or even circular. For me, my projects are their own motivation. When someone asks me why I made this-or-that project, I can usually say a few words about why it might be interesting in this-or-that context, or I can tell a short personal story about how I got the idea. But the motivation? I made it because I wanted to!

You were in the 'Aesthetics and Computation Group' at MIT. It is amazing for me, as the name suggests coexistence of 'aesthetics' dealing with human sensibility and 'computation' based on mechanical rationality, which are commonly considered contradictory. Were you trained to be a Renaissance Man under Maeda at MIT? And, what was it like to study there?

Yes, I studied for two years in John Maeda's "Aesthetics and Computation Group" at the MIT Media Lab. I don't find the group's name to be contradictory at all, actually; to me, it points toward an ideal combination of artistic vision, and developed craft. I don't think you can have one without the other: if one accepts the idea that computers are a valid artistic medium, then it follows that one must attend equally to both the content (Aesthetics) they enable and the form (Computation) that they entail. Computation is particularly interesting, not just because of the enormous social impact of computers in the last decade, but because of the way in which this field intersects with so many other aspects of human thought, like biology (how do living creatures organize themselves?), philosophy (what is mind?), literature (what is the language of cinema?), etcetera. It's even surprising how messy and non-humanistic computation can get! Here and there, a few people are increasingly seeing computation as a new kind of liberal art. I'm thinking of Maeda, Brian Kernighan (inventor of C), Stephen Wolfram (inventor of Mathematica software). But it will probably be a long time before the universities come around.

My years in the ACG were a period of profound growth, and for this I am entirely indebted to Maeda. I'm not sure I could describe in a short space what it was like to study with him. But I will say that I think I might have had an easier time if I had grown up with an Asian education! Even though John was born in America, he came from an exceptionally rigorous and traditional Japanese background. His austerity and sternness were legendary — we used to joke that he was simultaneously the last living Samurai, and also the last living member of the Bauhaus. As an American kid, I was used to having a much more informal relationship to my professors — palling around, having a beer with them, etc. — and so studying with John was something of a culture shock for me at first. I think I finally understood John for the first time when I read "Hagakure" (the Practice Manual for 16th-Century Edo Samurai), shortly before I graduated. I immediately wished I had read it two years earlier; I finally had some insight into the proper respect due to elders, and it might have spared me

from making a lot of mistakes. Judging from the way he dealt with my errors, though, I'd have to say that Maeda is as generous a teacher as he is demanding.

I read you sometimes spent more time in fundraising than in research and production of specific projects. I understand that you also make money from commercial projects as a designer. Then, what is the proportion between profitable and non-profitable projects? Do you sometimes pour your own money made from design work into 'artistic projects'? If yes, why do you think 'artistic-project' is worth spending money on?

The statement about fundraising was truly the case for my Telesymphony project, which was ridiculously expensive and required extensive technical collaboration from a mobile service provider. For this project, we spent about 10 months raising support, and then 2 months doing all of the actual development. But I wouldn't say this is how my life generally works — I would get too depressed! I try to do about equal amounts of both. Fundraising is the least fun aspect of being an artist, but it's a stark reality for all but those few artists who are blessed with family inheritances, wild pop success, or extensive institutional or governmental support. I'm looking for a job nowadays, maybe in a university, where I won't have to do quite as much hustling, at least for basic stuff like making ends meet.

Your questions presume that I have any profit-making projects at all, commercial or otherwise! Since I don't prefer to talk about money, let me simply state that I've had to finance all of my projects, to greater or lesser extents, with my own money, and that I've rung up a rather crippling debt as a result. It's a problem, but that's the cost of making art.

Your projects such as 'dialtones: a telesymphony' seem to require high degree of accuracy in using audio-visual technology. Technology is for convenience, but sometimes it provokes anxiety. Do you feel the same before or during the performances?

There are different kinds of artists, and different kinds of artworks. When I'm concerned with my materials, I try to make a difficult thing look simple. This is a bit like being a magician. When I'm concerned with my concepts, I try to show how an apparently simple thing can actually be rather interesting and complex. This is like being a good teacher. Obviously computer technology can play a role in both of these situations, but so can any other craft.

I found out that kids have more flexibility in dealing with media art works, without any prejudice about existing dichotomy between art and technology. In contrast, many adults including curators nervous about new technology still have fear about those they are not so accustomed. Do you see the different response according to generation or occupation?

While all of our curators and critics are still confused and anxious about the "art/technology dichotomy", our kids are SO OVER IT — it's not an issue to them at all, because they are steeped in electronic culture. The concern to me is that there's not enough effort put into educating our kids with an intelligent and informed critical attitude toward electronic media: what's good, what's interesting, and why? This is exactly where our critics and curators could be helping.

Your works seem to vary enormously in terms of scale, degree of technology and depth of philosophy involved. Not only the huge-scaled performance like AVES and Telesymphony, but also I found the simple and small-scaled works presented on the Internet seems very fun, which is good for relaxation and refreshment. Would you mind if I call those interactive works tools for 'play'? Do you have any specific philosophy about 'play' in line with interactivity and audience participation?

These are generous comments. I admire artists whose work crosses a broad range of scales, and I strive to work this way in my own artistic practice. I think it's necessary, at least for me. Small artworks are like a laboratory in which I can test out ideas, pursue serendipity, make experiments, keep my mind active, or simply do sketches for the future. At some point, though, I feel it's necessary to put it all at stake. The large pieces have their own life, they're bigger than I am, and I have to submit to them completely. I thrive on this risk. No matter the scale, though, I try and have every piece of mine, no matter how small, reflect some personal design principle in some way.

I think your second question, about 'play', cuts across the essential theme of all of my interactive work. The 'content' of this work consists of nothing more, and nothing less, than the very specific feedback loops that I establish between a system and its users. If these feedback loops are not engaging, then I've failed, and it's pretty obvious; if not, then people variously find my systems 'relaxing', 'playful', or 'refreshing'. 'Tools for play' is a great phrase, especially since it's not the same thing as computer games, which my work really isn't trying to shoot for. The best term I've seen to describe my goal, though, is 'flow', which has been well-described by the Chicago psychologist Mihaly Csikszentmihalyi. His book, "Flow and the Psychology of Discovery and Invention", goes a long way towards describing the necessary conditions for such engaging feedback systems.

Tell me about your project you're working on at the moment.

Right now I am working on a new audiovisual performance, involving the real-time visualization of speech and song. It's loosely based on software that my collaborator Zachary Lieberman and I wrote last summer for our installation at Ars Electronica in Austria (Re:MARK). This time, we'll be having professional singers operate the software onstage. We're incredibly lucky to be working with two amazing singers, Joan LaBarbara and Jaap Blonk, who specialize in making funny noises with their mouths. Joan has a five-octave range, and used to sing for John Cage and Philip Glass; Jaap's background comes more from 20th-century Dada poetry, and he's a complete alien behind the microphone. They'll be making new sorts of audiovisual duets. I'd like to find a Hip-Hop beatbox vocalist to join them, but I haven't yet found the right person.

Have you ever been in Asian countries? I Hope Korean fans have an opportunity to experience your wonderful media performance in Seoul in near future.

I was in Japan once, but only for a few days. I haven't yet been to Korea, but I would love to go! I have a few friends who have shown interactive work there — Peter Cho, who is Korean-American, Romy Achituv, and Joshua Davis — who have said wonderful about their experiences in Korea.

FLONG.

Printed from www.flong.com/texts/interviews/interview_criticalartware/
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Interview by Jon Cates for *Discourse Enabled / CriticalArtWare.net*

Published online at www.criticalartware.net
 Golan Levin, May-October 2003.

Your work has a strong historical basis and sensitivity which crosses computational and filmic histories. Did you research early ocular music and experimental animation while coding the Audiovisual Environment Suite or had you been aware of these cinema histories prior to building the Audiovisual Environment Suite?

I was introduced to the history of abstract animation & ocular music when I was working at Interval Research in the mid-90's. The ideas seemed to be in the air at the time - I encountered these materials from multiple directions simultaneously, including film theorist James Tobias (now at UC Riverside) and from SF-based artist Scott Snibbe, with whom I collaborated for a time. I would say that was around '95-'96; I started building the Audiovisual stuff in late 1998.

Have the histories and developments of live experimental video, electronic visualization events and the performance of video image processing also played a role in conceiving of and realizing your own work?

If you're referring to what is generally called 'VJ'ing, I'd have to say that it has not been a particular influence, and in fact, it's provided me with a wealth of negative examples. It's never good to generalize, but grossly speaking, I've often found the VJ'ing stuff to be aesthetically uncritical, and rather too concerned with the same, tired, 'psychedelic' surface manipulations that seem to persist as a trope in the medium. Another aspect of the VJing scene is that everyone uses the same tools — Nato and Jitter — and so it all tends to look alike to me. Finally, I think there's an inherent conflict between using pre-stored video materials, and creating a 'live' performance event, that only a few practitioners seem to have surmounted. And on a personal note, it seems that most VJ's aren't performing sound and image simultaneously, but rather conceive of their work as accompaniment for a music DJ; this leads to a lot of rather arbitrary juxtapositions, I feel, which is exactly the opposite of what my work is about.

That said, I think there are a lot of people doing live experimental video that have really done interesting and important work. Kurt Hentschlagler from the Austrian group Granular Synthesis would be at the top of my list. Some of the folks using VinylVideo have found a nice way to enhance the manipulability of stored materials. Sue Costabile is doing terrific work in performing live imagery; her stuff is extremely organic, and her use of video processing is powerful but completely transparent. When I want 'psychedelic' stuff, though, I return to the masters of 1960's light shows, like Michael Scroggins.

And of course, there is a huge tradition of live experimental video which has nothing to do with 'surface' manipulations at all, but is altogether more closely related to conceptual and performance art; I'm thinking of the E.A.T., Fluxus, Paik, Gary Hill, and Bill Viola video art/performances. Oddly enough, I think certain aspects of my work are now heading in a direction related to this.

This is very interesting and related to what I was asking in terms of recent histories. Whereas some of the influences you list existed as and/or became increasingly sculptural and installation oriented in their stagings other contemporary practitioners such as Ralph Hocking, Woody and Steina Vasulka, Dan Sandin, Phil Morton and others consider or positioned artists' tool and system design as a major aspect of their work. Could you describe the role that your instrument design plays within your practice? To what extent is the development of the toolset and/or system in and of itself the artwork?

I've tried to have my cake and eat it too. On the one hand, I regard my interactive software systems as meta-artworks, completed in collaboration with a user, whose chief subject is the cybernetic feedback loop that they establish. On the other hand, I also enjoy using my systems as instruments towards specific ends, such as a performances. Usually, however, these performances are intended to illustrate, if not outright demonstrate, the interactive qualities of the system in some hopefully poetic way.

The importance of Marshall McLuhan (who you have previously listed as an influence) Norbert Wiener and Buckminster Fuller, which can be heard in this discussion, was also deeply felt by those who were involved in the early video art moment. You have stated that the "malleability and plasticity" of feedback systems in your applications, performances, instruments and installations allow for unique opportunities for computational art and communication. You have also explored various networks as feedback systems in works such as Dialtones and by releasing downloadable versions of your applications online. How do feedback systems, networks and active participants converge in your work? How do you feel that authoring and distributing stand-alones differs from initially developing the applications, setting up installations and performing with your own systems? Do you receive much feedback from people who have downloaded and utilize your applications?

Of course everything one does exists in a feedback system of some sort. And in general I find the feedback principle to be an important place to begin understanding any situation one might find oneself in. But in my own work I haven't yet explicitly connected the feedback loop of publishing with the feedback loops that I implement in my interactive works. Which is to say, I've derived a tremendous amount of value from publishing my works on the net, but this hasn't yet become an act of art-in-itself in the same way, as, for example, Ed Burton implemented the Soda Zoo.

Listening to Ed speak about the Soda Zoo [a feature of the Soda Constructor wherein users can save their creations to the Soda server], it's clear that the greatest surprise to him was the extent to which people adopted, and adapted, the Constructor to their own expressive needs. Ed receives about 300 new constructions per day, and they reveal a deep slice through people's loves, anxieties, and contemporary political issues. The short-term feedback loop of iteratively authoring a Soda construction, served as the hook wherein people could engage in a longer-term feedback loop of saving these constructions in an ongoing social dialogue. Because people could steal pieces from other people's constructions, a whole culture of borrowing and riffing and commenting has evolved among the several thousand participants in the Soda Zoo.

The nearest thing I've done to this was my Alphabet Synthesis Machine (<http://alphabet.tmemo.org>), where people could evolve abstract nonsense alphabets, and save them to the server as TrueType fonts. More than eight thousand people have done this, and to tell you the truth, I'm not exactly sure who's doing it or why. But my system didn't make it possible for people to base new alphabets off of the ones made by previous people. So unfortunately the large-scale feedback loop ended there — there's no way to adapt or comment on a previous alphabet, and thus no "Great Conversation" — and so most people who use the system appear to be one-time users who are just game for an experiment. There are a few hard-core devotees, of course, but not nearly as many as Soda has. I learned a lot from Ed's presentation, and the idea of creating something like his Zoo is now rattling around in the back of my mind. But, for the present time, much of my work has focused on the small-term feedback loop of interaction and audiovisual response.

A fascinating riposte to this is Typophile's "Smaller Picture", by Kevan Davis. Kevan trades off some of the pleasures of moment-to-moment interactivity for the benefits of creating a feedback loop on a monumental scale — a single typeface collectively authored by ten of thousands of people. It's amazing how much stability and equilibrium his system has, despite the occasional efforts of a few individuals to rupture the perfection. This piece is brilliant, I really envy it.

After thinking about your installations at ARS I began to consider how the scale of some of your pieces requires forms of institutional support that you have sought and secured for the production of these works. Can you address these pressures and necessities as an artist? How do the issues of scale effect your preparation/planning/conceptualization stages?

Dealing with scale is a tremendously important issue in the production of electronic art. Although there are still tons of interesting small ideas to make (consider futureme.org), many projects in electronic arts can only be accomplished with a lot of equipment and the involvement of numerous people with different skills. In this sense, producing media art projects can be a lot like film production. And of course this can cost a lot of money, which in and of itself is awful.

My generally optimistic belief is that, if you have a good idea, it's not too hard to raise the necessary money in order to make it. The problem is the amount of distracting effort that this requires. In the case of my last three projects, each of which took a year, I spent about 10 months raising money, and then only had two months left to build it before our promised deadline!

The support for my larger projects has come from a combination of private foundations and corporate sponsors. Raising funds from the private foundations is straightforward — these organizations usually have application deadlines with clearly-delineated requirements. Obviously it still helps if one's idea is provocative in some way, and if one's application is well-written. Raising support from corporate sponsors is much more complex, it seems to me, because often one needs to have a personal connection inside the company, and have a good "pitch" about how supporting your project will overlap with the company's business interests. We had to do this for the Telesymphony, in which we needed all sorts of unusual support from the Austrian and Swiss mobile service providers. Mostly this took a lot of persistence and a great deal of luck.

I started making larger projects as a kind of personal challenge to myself. I had been making small web-based applets for some time, small pieces of self-contained software that ran in a browser and didn't require any server-side stuff or databases. Then one day I saw Rafael Lozano-Hemmer's piece, "Vectorial Elevation", and I suddenly realized that I had been working under a constraint that I was not even aware of: that all of my pieces had to be of a scale that I could complete them, by myself, in my bedroom. I wondered what it would be like if I removed this constraint, as an experiment. That's how I conceived the Telesymphony — I thought to myself, what's something interesting to make, that I have *absolutely* no idea how to do? One of the first things I became aware of was that, in addition to knowing nothing about computer telephony, I also had no idea how to raise money. They certainly didn't teach that in grad school. Luckily I found out about the Foundation Center, a clearing-house for grants of all types. They made me aware of all sorts of foundations that ultimately ended up supporting the project.

Some people accused the Telesymphony of being "too corporate". Probably any piece of electronic art can seem this way if there is an evidently large budget, and a bunch of company logos on the web site. I feel pragmatic about it: those companies gave us support that allowed us to make the project, so showing their logo is the least I could do to thank them. I think the concert is way too equivocal and complex a statement about mobile phones to be interpreted as an advertisement for any of our sponsors.

One of the most difficult issues in dealing with large-scale electronic artworks is the assignment of credit. In this respect, it's a lot like film again, especially because the director or a couple of actors often end up being the only names associated with the project, even though there may have been hundreds of contributors. In the case of media art, it's even more complex because the roles of contributors are not as well-codified as they are in Hollywood productions. Personally, I have no problem sharing credit with a large number of people — I admire the model of the scientific research paper, which may have twenty authors listed in some mutually-agreed-upon order. The greatest problems I've had have been in relation, oddly enough, to the festivals that support and present the works. These festivals hate a long list of author names, and continually shorten the list for their own convenience. Well, it's not convenient at all for me and my collaborators! Unattributed credit is a serious issue in the media arts, and causes of enormous amounts of bad will, especially since so many people work for so little money. Printing an extra name costs *nothing*, as far as I am concerned. It shouldn't even be a question.

In terms of the distribution of your "smaller" scale works, you are currently represented by bitforms gallery, and sell your some of your artworks as limited editions rather than acting as your own distributor [and/or] releasing these applications as downloadables or open source projects, toolsets or systems. can you describe this decision making process or the ways in which you feel drawn to gallery-oriented practices? how do these relationships [connect/relate] to the issues created by working with festivals, funding agencies or corporations?

If you're asking me to compare and contrast the different outlets I use for my work (various festivals, museums, the Internet, the Bitforms gallery in New York), I'm not certain I can offer anything less-than-obvious that would add to people's understandings of these different venues. I mean, they're each good for different and fairly well-understood purposes.

I put a lot of effort into creating and designing interactive media performances, such as *Scribble* (2000), *Dialtones* (2001), and *Messa di Voce* (2003), and online works such as *Alphabet Synthesis Machine* (2001) or *Secret Lives of Numbers* (2002). It's pretty clear that these don't fit into a gallery setting, and Steve Sacks [the director of Bitforms gallery] appreciates this. On the other hand, there remain many untapped ways in which people could yet come to experience and appreciate interactive artworks and installations — in their homes, for example, or in the lobbies of their workplaces. Bitforms has been instrumental in finding a path for my work to enter these spaces, and so that's been great.

Most of my relationships with museums and festivals center around a specific project or take place within a clearly-defined period of time. Usually this can be measured in evenings (the length of a performance) or weeks (the duration of an exhibition). It's great, therefore, to have a longer-term and open-ended relationship with Bitforms gallery — on the order of months or years. Steve is constantly working to represent my work to a wide range of people, including the collectors and curators who might not be able to schlep out to Linz in order to catch my latest installation. So I'm quite happy to have the opportunity to work with a gallery, though of course I recognize that it's not for everyone, and I have to keep other paths open.

Your last couple of questions have suggested the undercurrent, it seems to me, that I have become some kind of prostitute to large-scale orgs and commercial forces. Hopefully my work, regarded on its own, doesn't taste this way! — that would be a great disappointment. But I can't deny that in order to accomplish larger-scale works in new media — or even, for that matter, to make my monthly rent in New York City — it's necessary to "participate in the economy" in some form, e.g. apply for grants, take commercial jobs, sell artwork. I wasn't lucky enough to be born into wealth, or to marry into it, so that's my lot.

The Bitforms Gallery is a rather visible part of my support structure. But in fact I have received far more support from a much less visible organization: my fiscal sponsor, the Lower Manhattan Cultural Council. It turns out that many granting foundations are not permitted to give money directly to individual artists. These foundations require, instead, that a not-for-profit 501(C)-3 organization, called a "fiscal sponsor", apply for monies on behalf of the artist. It's good for everyone: the granting foundation can hand off the responsibility of managing the artist, the artist gets another imprimatur backing up their grant application, and the fiscal sponsor takes a small cut, usually 5-10%, of the winnings. There are thousands of non-profit organizations that will act as fiscal sponsors for artist's grant applications, and they're much less "selective" (ick) than the Chelsea galleries. My advice to young artists is not to worry about finding "representation" in a gallery — a fiscal sponsor like LMCC can, in some ways, do far more.

Neuen Zeitschrift für Musik, 1/2003

Julia Gerlach:

Handlungsspielräume:

Der aktive Hörer in Klangkunst und Internet

Einkomponiert - selbstbeobachtet

Schon lange gilt es nicht mehr als revolutionär, zu sagen, Musik entstünde erst im Kopf des Rezipienten. Umgekehrt fließen seit den 60er Jahre, der postseriellen ästhetischen Öffnung, den Wandelkonzerten, Fluxus, der „minimal music“ und den ersten Klangkunstkonzepten nicht selten Gesetze der (Psycho-)Akustik oder der menschlichen Wahrnehmung in die Werkgenese ein. Der Hörer hat als neurophysiologischer und Gestalten bildender Vorstellungsgeist Einzug ins Kunstwerk gehalten und ist nun kaum noch zurück zu halten^[1]. Ob die von Elektroden aufgenommene Gehirntätigkeit direkt elektrisch induzierte Schlagwerke steuert (Alvin Lucier *Music for Soloperformer*, 1965), der Hörerleser zur Vorstellung eines auf vier Planeten verteilten Quartettspiels schriftlich aufgefordert wird (Nam June Paik *133stes Jahr* aus: *Symphonie Nr. 5*, 1964/65) oder subtile Bänder aus Gesangsformanten, wie sie in Nonos später Komposition *Das atmende Klarsein* (1981) klang- und sinnstiftend sind, aus den ziselierenden Klangverwebungen herausgehört werden können, der Kern des Klanggeschehens liegt bereitwillig außerhalb traditioneller ästhetischer Grenzen und definitorischer Klarheit darüber, wo und wie Kunst entsteht. Oft werfen uns Kompositionen auf uns selbst zurück, indem sie nichts anbieten, was einer intellektuellen Reflexion bedürfte, wie beispielsweise die minimalen Tonpermutationen eines Steve Reich oder die endlos erscheinenden Clusterrepetitionen in La Monte Youngs Klavierstück *arabic numeral (any integer)* (1960). Langeweile vermeiden heißt dann: zu-, ein- und geschehen-lassen und der eigenen Wahrnehmung horchen. Individualisiert konstatieren wir einen einkomponierten Hörer und selbstbeobachten eine fortschreitende Atomisierung der Erfahrung.

Handelnd – kontaktet

Nun darf der Kunstgänger oft sogar handeln oder besser: mithandeln, entsteht Kunst/Musik gar erst durch das Handeln, also, wenn der Hörerbetrachter seine kontemplative „passive“ Haltung aufgibt und gegen eine partizipatorische „aktive“ eintauscht.^[2] Also: keine Kunst mehr ohne Handeln? „Do it yourself“ wird dieses in der (Medien-) Kunst florierende Phänomen konsequenterweise genannt, das nicht wenige ästhetische Konsequenzen nach sich zieht. (Klang- bzw. Medien-) Künstler gestalten und operieren mit so genannten Interfaces oder Schnittstellen - insbesondere Computeroberflächen, Bewegungssensoren oder Reglern -, die nicht mehr - wie Sinneswahrnehmungen - innerhalb des Hörers liegen, sondern in die äußere Welt verlagert sind, mit der der Hörerbetrachter handelnd in Kontakt tritt. Das „do it yourself“-Paradigma, eine Folge der expandierenden Computerisierung, den durch das Internet radikal veränderten Kommunikationsbedingungen und dem ideologisch mit beiden Entwicklungen eng verknüpften Anspruch auf demokratisches Handeln, fordert die Idee des Selber-Machens heraus und postuliert die Autonomie des Rezipienten. Software-Art^[3] positioniert sich genau in diesem Schmelztiegel der Entwicklungen, indem das künstlerische Tun auf die Gestaltung einer Arbeitsumgebung und Werkzeugpaletten gerichtet wird - also auf Regelwerk und Spielplatz als Kontaktpunkt nach außen. Adrian Ward beispielsweise schuf mit *Auto-Illustrator*^[4] eine an existierende Programme angelehnte Grafikumgebung, die er allerdings - glücklicherweise - ausreichend mit irritierender Nichtfunktionalität bestückte, um zu verhindern, dass dem „Nutzer“ die Zeichnung in seinem Sinne gelänge. Andere Software automatisiert selbst das künstlerische Handeln (das Handeln des Rezipienten ist hier gar nicht mehr vorgesehen), etwa, wenn das DJ-ing durch eine computergesteuerte Maschine betrieben wird, die sogar zu Scratchings befähigt ist. Alles oder nichts tun.

Verbreiteter ist insbesondere in dem eher schwach bestückten Feld der Netzmusik die Bereitstellung vorgestalteter Klang-Objekt-Baukästen - einem modular geordneten Fundus aus Klängen, Prozessen, Rhythmen, Farben, Bewegungen, die einem Instrument ähnlich bedient, das heißt in einen aktiv-klingenden Zustand versetzt werden können. Golan Levin präsentierte 2000 bei der Ars Electronica in Linz sein System AVES (Audiovisual Environment Suite)^[5], eine audiovisuelle Computerplattform, über die gestisch-expressiv abstrakte Animationen und synthetische Klänge in Echtzeit getriggert werden können - als medialer Event mit mehreren (intra-)vernetzten Musikern war die notierte Komposition *Scribble* in Linz zu hören, das Klingbild kann aber durchaus von jedem Rechner jederzeit aktiviert werden.

Zentral wird der Kontaktpunkt selbst und seine Qualität. Der Künstler entscheidet mit der Schnittstelle, wie viel partizipatorische Freiheit er dem Hörernutzer gewährt und wie viel ausgrenzende Kontrolle er für sich reklamiert. Spielerisch-erkundendes Verhalten ist meist der notwendige Weg, verantwortlich-konstruktives Handeln folgt manchmal im zweiten Schritt. Aktiviert konstatieren wir einen beteiligten Hörer und beobachten eine selbsterfahrene Kunstwerdung.

Im Raum

La Monte Young und Mirian Zazeela kreierten mit dem Dream House (1962-...)^[6] ein Klangbiotop aus stehenden Wellen, Magentalicht und kurzhaarigem Veloursteppich, dessen labiles Gleichgewicht der Rezipient durch jede seiner zufälligen Bewegungen im Raum stört. An jedem Raumpunkt herrscht eine andere Mischung der genauestens mathematisch austarierten Wellen, die durch pure körperliche Präsenz ab- und umgelenkt werden. Diese klimatischen Eingriffe begleiten völlig unintentional den hörenden Erkundungsakt des überästhetisierten Raumes.

Auch Georg Klein arbeitet in *transition – berlin junction* (2001) mit einem Basisklang aus stehenden Wellen, der auf das schein-labile Gleichgewicht der Serrarschen Eisenplattenskulptur auf dem Vorplatz der Berliner Philharmonie Bezug nimmt, in dessen Zwischenraum sich die offene Klangsituation realisierte. Neben dem den zufälligen Passanten irritierenden Basisklang, sind konkrete Verkehrsgläusche und Sprachpassagen von Bertold Brecht aktivierbar: beim Eintreten in den bedrohlich anmutenden Gang beginnt der Kontakt, unsichtbare Sensoren leiten Bewegungsdaten weiter, Sprache ertönt als zweite Kontaktstufe. Der Besucher kann diesen Austausch vertiefen, indem er die Gesetze der Rückmeldung ergründet und damit konstruktiv-verantwortlich umgeht, der eigentliche Kontaktpunkt aber ist unkonkret und indirekt.

Bei Manos Tsangaris Fadenorgel *Groß und klein* in der Parochialkirche Berlin ist der Kontakt sehr konkret. Nach dem erwähnten instrumental-modularen Prinzip können an der Decke hängende Lautsprecher vom Besucher über herabbaumelnde Schnüre bewusst gezogen, aktiviert und kombiniert werden. Diese Direktheit ist aber eher untypisch für die Klangkunst, partizipatorische Mechanismen werden vorzugsweise über Raumparameter, Delays und Bewegungen verschleiert und versinnlicht.

Im Netz

Das Netz funktioniert grundsätzlich anders, da fast alles, was dort geschieht, von einer wenngleich minimalen bewussten Handlung abhängig ist. Das Internet ist ein funktionaler Ort. Ein Nutzer ist dann besonders zufrieden, wenn er möglichst viel kontrollieren kann und schnell ans Ziel gelangt. Kunst, die im Kontext Netz positioniert ist und dort „funktionieren“ soll, nimmt in irgendeiner Weise Bezug auf die ihm inhärenten Kommunikationsprämissen. Weit verbreitet war in der Netzkunst der 80er Jahre Irritation und Enttäuschung von Erwartungen, also Erlebnisqualitäten, die dem gewünschten und geradezu existentiellen Bedürfnis nach Kontrolle über das Unüberschaubare widersprechen. Irritation ist allerdings auch ein geeignetes Vehikel, um aufmerksam zu machen auf das Künstlerische, das wie das Irritationsmoment selbst von der Regelmäßigkeit und Alltäglichkeit der mehr oder minder geordneten Welt und des Internets als deren Abbild abweicht. Irritation markiert also Kunst.

Tilman Küntzels minimale Internetobjekte sind humorvoll irritierend, weil sie funktionale Erwartungen auf sehr einfache, aber äußerst präzise Weise aushebeln.^[7] Ein singender Gartenzwerg lässt sich nicht so einfach umpositionieren und hinterlässt ein invertiertes Loch in der Mauer, wenn man dies doch versucht, ein Roter Pfeil lotst zu einem grünen Punkt, der aber nirgendwohin weiter führt und Fliegen kann man nicht fangen aber hören. Die Handlungen, die im Internet normalerweise etwas bewirken, wie das klicken oder das verschieben mit der Maus funktionieren hier nicht, wie auch die Objekte in ihrer Arte-Povera-Haftigkeit antithetisch zum Netz erscheinen.

Die Arbeiten der Multimedia-Gruppe Skop entsprechen mehr dem Geist des „Do it yourself“. Aus Elementen der Alltags- und Trashkultur und der Clubmusik konstruieren sie szenige Oberflächen mit Schaltelementen, über die Klänge, Rhythmen und Filmschnipseln ausgelöst und arrangiert werden können. Seit *I know where Bruce Lee lives*^[8] ist zusätzlich noch die Möglichkeit des Mitschnitts einprogrammiert. Jeder kann hier im Netz sein eigenes kurzes Kung-Fu-Video herstellen, mit *suspense*, *fight* oder *victory*-soundtrack oder *Julietta* lieben lassen.

Eher aus dem ernstesten Musiksektor stammt das Internet-Opernprojekt *OrpheusKristall*. *Oper in zwei Medien* von Manfred Stahnke^[9], im Netz präsentiert und auf der Bühne uraufgeführt bei der diesjährigen Münchener Biennale. Das Mythische des Opernsujets wird im Virtuellen des Netzes rätselhaft versenkt, der Stoff hierarchisiert und als sanft bewegte Elemente aus Gesang-Text-Bild in eine modische grafische Oberfläche eingelassen, dem der sehende Hörer feinsinnig und sinnstiftend nachspüren soll.

Spielend – kontrolliert

Der Hörer ist bei partizipatorischen Projekten nicht als wahrnehmendes Individuum einkomponiert, sondern muss als handelnder Konterfei innerhalb des vom Künstler bereitgestellten Spielraums tätig werden. Er partizipiert - handelt. Handeln heißt dann auch Entscheiden, und Entscheiden bedeutet letztlich auch eine gewisse Mit-Verantwortung. Und konsequenterweise eine Verschiebung der ästhetischen Erfahrung. Die Instanz, die der eigenen spontanen Handlung, die nur im Moment selbst existiert, jene distanzierte Betrachtungsweise angedeihen lässt, die für eine Überprüfung und Korrektur des künstlerischen Entscheidens nötig ist, fehlt meist. Und so wird undeutlich, ob die ästhetische Erfahrung in einem geistigen Moment liegt oder profan auf eine Erhöhung des physiologischen Aktivierungspotenzials - also Spiellust und Erregung - zurückzuführen ist. Der Beobachter des Kunstwerks muss eintauchen, sich selbst in Bezug setzen und dazu innerlich bereit sein und er muss wieder auftauchen: dann beobachtet er sich selbst und sein Handeln und Kunst.

Selbstdefiniert konstatieren wir eine selbstverantwortliche Kunst.

[1] Vgl.: Helga de la Motte-Haber und Reinhard Kopiez (hrsg.) *Der Hörer als Interpret*. Schriften zur Musikpsychologie und Musikästhetik 7, Peter Lang, 1995.

[2] Vgl.: Annette Hünnekens: *Der bewegte Betrachter. Theorien der interaktiven Medienkunst*, Köln, 1997.

[3] Software-Art war einer der Schwerpunkte des Medienkunstfestivals transmediale 01 in Berlin, das unter dem Motto „do it yourself“ stand. Andreas Broeckmann und Susanne Jaschko (hrsg.): *do it yourself! transmediale 01*, Berlin, 2002.

[4] ebenda. Und <http://www.signwave.co.uk>

[5] ebenda. Und <http://acg.media.edu/people/golan/aves>

[6] Ausstellung in der Ruine der Künste 2.2. – 8.3.1992 im Rahmen des Berliner Festivals Inventionen 1992.

[7] <http://www.tkuentzel.de>

[8] <http://www.skop.com/brucelee>

[9] <http://www.orpheuskristall.com>



Mobile Art auf der Ars Electronica

von [Frauke Behrendt](#), 10.10.03

[Druckversion](#) | [Kommentare](#)

Im weiten Feld der Medien- und Computerkunst taucht seit einigen Jahren immer mehr mobile Technologie auf. Noch wird dieser von mir als Mobile Art bezeichnete Bereich nicht als eigenes Genre wahrgenommen, die Werke sind in allen möglichen bestehenden Kategorien des Feldes zu finden. Ich denke nicht, dass sich ein potentiell neues Genre nur über die verwendete Technologie definieren sollte. Aber neue Technologie bringt immer auch neue soziale und kulturelle Phänomene mit sich, wie es beispielsweise das Internet gezeigt hat. Und gerade die mobile Technologie verweist auf tiefgreifende Änderungen im sozialen und kulturellen Gefüge unserer Zeit. Künstler und Musiker thematisieren diese zunehmend durch den Gebrauch ebendieser Technologien.

Viele Werke der Mobilien Kunst sind noch nicht wirklich überzeugend, teilweise sehr technikverliebt, wie es oft in der Entstehungsphase eines neuen Genres zu beobachten ist (beispielsweise in den frühen Zeiten der Netzkunst). Aber sie lassen schon erahnen in welche Richtung die Entwicklung gehen wird, und laden dazu ein, sich selbst Gedanken über mögliche Projekte in dieser Richtung zu machen.

Auf der diesjährigen [Ars Electronica](#) in Linz waren auch einige Werke dieses potentiell neuen Genres der Mobilien Kunst zu finden. Die Ars Electronica ist seit nunmehr 24 Jahren ein Festival für Kunst, Technologie und Gesellschaft, und nach den enttäuschenden letzten beiden Jahren hat sie sich dieses Jahr unter der Thematik Code wieder als besuchenswertes internationales Event beweisen können. Neben dem diesem Thema gewidmeten Symposien und Veranstaltungen werden jedes Jahr viele weitere Werke bzw. Installationen unterschiedlichster Kategorien ausgestellt.

Paintball und eine Telesymphony

Bereits im Jahr 2001 waren zwei Werke mit Handyeinsatz auf der Ars zu finden, beide allerdings nicht im bisher skizzierten Bereich des Mobile Gaming. [Paintball](#) lud mit der Aussage „If you don' think this is art, call this numer“, die auf einer riesigen öffentlichen Leinwand zu finden war, dazu ein die darunter stehende Nummer anzurufen. Bei jedem Anruf wurde aus einer Art Katapult ein Farbklecks auf die Leinwand geschossen, dies sich im Laufe des Festivals immer weiter füllte.





Im gleichen Jahr wurde Golan Levins [Dialtones. A Telesymphony](#) aufgeführt, bei dem die Handys der Zuschauer zum Orchester wurden, die gemeinsam mit dem Solisten, der auf fünf Handys spielte unter der Leitung des Dirigenten Levin eine sehr spannendes Werk entstehen ließen.



Die Zukunft des mobilen Kunst

Das Feld Mobiler Kunst mit den Bereichen Mobile Gaming, Handymusik und vielen weiteren ist gerade erst im Entstehen begriffen, wie die auf der Ars beobachteten Projekte zeigen. Aber natürlich finden sich nicht nur dort Beispiele für dieses entstehende Genre. Auch auf anderen Kongressen und Festivals wird dieses Thema zunehmend wahrgenommen, auf der [next five minutes](#), die im Anschluss an die Ars Electronica in Amsterdam stattfand, waren Projekte zu finden, die mobile Technologie im Bereich der tactical media nutzen, beispielsweise Handys für eine kritische Berichterstattung im Bereich des Medienaktivismus kreativ nutzen.

Interessant ist auch, dass mobile Technologie in immer neuen Zusammenhängen Beachtung findet, so war etwa auch beim Gründungskongress des [Instituts für Nomadologie](#).

Besonders prominent nimmt sich die [ISEA 2004](#) des Themas an. Das International Symposium on Electronic Arts (14. bis 22. August 2004) konzentriert sich in Helsinki auf Wireless Experience, in Stockholm auf Networked Experience und in Tallin auf Wearable Technology. Auf der zwischen diesen Orten verkehrenden Fähre kommen alle Symposiumsteilnehmer und Künstler zusammen um sich mit Workshops, Installationen usw. dem Thema Mobile Art anzunähern. Diese Veranstaltung wird die Positionierung der Mobile Art als eigenes Genre vorantreiben, und sollte im nächsten Sommer auf keinen Fall verpasst werden.

Kommentare

[Text kommentieren](#)

rai streubel [rai@raistreubel.com] am 17.09.04

ich war wirklich enttäuscht... es gab nur einen wirklich brillanten kuenstler und der kam auch noch von uns. rai streubel

NOAH SHACHTMAN CULTURE 12.27.03 12:00 PM

DIGGING DOWN DEEP FOR GRAFFITI

MASTERPIECE TODAY, GONE tomorrow.

In the mercurial world of graffiti, even the most eye-catching art can disappear, almost instantly. Building managers often sandblast any evidence of perceived vandalism – no matter how nice it looks. City “beautification” projects wipe adorned walls clean. And in clashes of street egos, graffiti writers relentlessly scribble over each other’s best work.

The result is that, over the course of a few years, a single wall or tunnel can hold hundreds of spray-painted renditions of the artists’ names, known as “tags.” And nearly all of them vanish, with barely a memory left behind.

A new website is trying to change all that. [Graffiti Archaeology](#) cobbles together a history of the walls of San Francisco, showing how the tags can spring up, mutate and vanish on a single concrete canvas in just a few months’ time.

Websites have been displaying pictures of graffiti art for nearly a decade. Graffiti Archaeology is the first to show the work’s evolution, and its context.

“Anyone who’s looked at all those peeling layers of paint has wondered what’s underneath. And they’ve thought, ‘Wouldn’t it be great if there was some kind of slide show to show us this space over time?’” said Susan Farrell, founder of the pioneering spray-paint site [Art Crimes](#), which serves up more than 6 GB of street art a day. “But this is the first time it’s been done in any kind of methodical way before.”

In a Graffiti Archaeology image taken from Nov. 2, 2002, a slithery orange-and-white tag, “CHI ELITE,” adorns the center of a thoroughly vandalized wall. To the left are three bald silver heads. “FTL” lords above, in giant, white block lettering.

By Nov. 20, CHI ELITE and the heads are gone. The left side of the wall is now completely white, the right salmon-hued. Drawn on the pinkish color are new tags, “REXS” and “SUNK,” in baby blue. To their right, on a column, is a ponderous, blood-orange face.

By Dec. 5, the face has been defaced, and now wears the round, black eyes and pointy eyebrows of an early cartoon. The tags have been crudely crossed out, presumably by the same perpetrator. On Jan. 12 of this year, REXS and SUNK return, painting over their crossed-out images. And by Feb. 2, the whole wall has been washed white again.

Cassidy Curtis, the 32-year-old New York City native behind Graffiti Archaeology, said he’s been “obsessed with the alphabet, and the evolution of the letter form, for as long as I can remember.”

relentless writers like "Sane" and "Smith," for whom no ledge was too remote, no bridge was too high to serve as a graffiti frame.

The immersion in spray-can art seems to have given Cassidy an odd form of synesthesia.

"For as long as I can remember, I've had this implicit sense of a relationship between

Digging Down Deep for Graffiti

On another, Cassidy teamed with online artist Golan Levin to produce the [Alphabet Synthesis Machine](#). On the Java-based site, users create their own sets of letters - and then watch them morph over time.

In a way, it's an answer to what Cassidy has done with Graffiti Archaeology.

With the help of his Stuyvesant High School friend, Web designer [Eric Rodenbeck](#), Cassidy has built an application in Macromedia's Flash that stitches together photographs from a dozen contributors into a time line of a single wall, or a single tunnel.

Piecing together the images was tougher than the trickiest jigsaw puzzle. The photographs Cassidy got were often unlabeled - no location, no date. Often, a snippet of color or a hint of an archway would be all he would have to go on to place them into his historical record.

To Cassidy, this is the part that feels like an archaeological dig.

"It's like digging up clay shards, and having to put them all together," he said.

The results, like every first cut at history, are uneven. The site's navigation is opaque. It's slow to load. And there are still plenty of bugs.

"It's annoying," shrugged ["KR,"](#) one of the best-known writers featured on Cassidy's site, after a quick look. "Too techie."

But as KR lifted back the layers of the site, he grew interested.

"I know this wall. I've hit this wall a million times," KR said. "It's an interesting thing, because so many people come through here. It's a Sunday spot. Very enclosed, so on a Sunday, you can take your time."

KR hooted, finding a tag of his own. He groaned, seeing that someone had painted over it. And then he said, "That's cool, watching it go through the progression."

[Go Tell It on the Mountain](#)

[Images of Space Get Second Look](#)

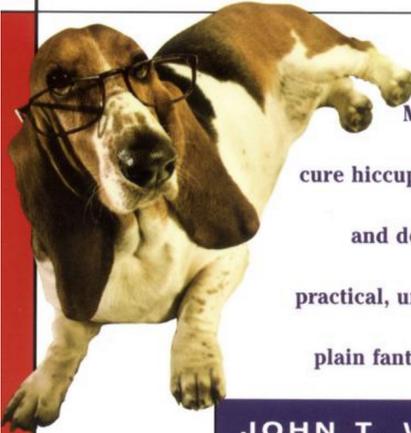
[Uncovering the Napster Kitty Ads](#)

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practical, unusual, or just
plain fantastical things!

JOHN T. WALBAUM

Franz Liszt curtly stopped playing after noticing his patron, Emperor Alexander of Russia was talking. "When the King speaks, everyone else should be silent," Liszt explained.

Cell phones

Cell phones have become the bane of concert performers everywhere. Some halls insist that people check their phones and pagers at the door, but many patrons ignore the request, leading to the jarring cell phone *obligato*. Recently performers have begun to strike back in an effort to embarrass the scofflaws. After an abashed audience member let a cell phone keep ringing during a performance of *The Scarlet Pimpernel* in New York, actor Douglas Sills turned towards the phone's owner and asked, "Don't you think it's probably for you?"¹

Violence also works. At a theater performance in St. Louis, audience members used their programs to whomp a woman in front of them whose cell phone had gone off. John Corcoran, a writer for the *Los Angeles Times*, sarcastically suggested a system called THUGS, short for Telephonic Harmony Ushers Guaranteeing Security: "When a cellular phone or beeper goes off, the THUGS politely and unobtrusively fling the offending lout from the concert hall for a complimentary thrashing outside."²

Canada had the best solution of all—jamming. In 2001, Industry Canada seriously considered allowing private companies to put up jamming umbrellas around their properties to create cell-phone-free zones. It concluded, however, that jammers could potentially interfere with emergency communications, so the move was rejected. In 1999, the United States Federal Communications Commission killed a similar proposal and appears unlikely to consider it. Mark our words, though, the day will come...

If you can't beat 'em, join 'em. Golan Levin, a composer and software engineer with a master's from M.I.T., recently premiered his original composition "Dialtones: A Telesymphony," in which 200 cell phones held by audience members chime at predetermined moments, with a crescendo ending of 60 phones ringing at once.

¹ *USA Today*, July 28, 1999, p. 1D.

² *Los Angeles Times*, May 1, 2000, p. 3.



HARPER'S INDEX FOR MAY 2003

Posted on Thursday, May 1, 2003.

[...]

Estimated number of audience cell-phone calls that constituted a "telesymphony" performed last year in [Austria](#): 5,000 [Ars Electronica Center (Linz, Austria)]

[...]

This is **Harper's Index for May 2003**, [a Harper's Index](#), published Thursday, May 1, 2003. It is part of [Harper's Index for 2003](#), which is part of [The Harper's Index](#), which is part of [Harpers.org](#).

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